DOCUMENT RESUME

ED 120 813 CS 202 675

AUTHOR Cianciolo, Patricia J.
TITLE Iconoclastic Literature for Young People has 'Arrived'!
PUB DATE 75
NOTE 21p.; Paper presented at the Annual Meeting of the National Conference on Language Arts in the Elementary School (51st, Atlanta, Georgia, March 5-7, 1976)

EDRS PRICE MF-$0.83 HC-$1.67 Plus Postage
DESCRIPTORS *Childrens Books; *Childrens Literature; Elementary Education; Existentialism; Fiction; Impressionism; Literary Analysis; *Literary Criticism; Literary History; *Literary Styles; Reading Material Selection; Surrealism

ABSTRACT

Contemporary changes in ideology and attitudes are reflected in all literature, and that written for children is no exception. This 'dialectic approach' to the study of literature takes into account the influence of history on art. Although traditional themes persist, three types of modern themes are becoming increasingly prevalent in children's literature: Existentialism, in which the deeds of the individual protagonist assume primary importance and story line is characteristically open-ended; Impressionism, characterized by the perception of action through the eyes of a single observer; and Surrealism, in which the irrational and dreamlike is stressed. These new forms mirror the current emphasis on flexibility and rapid change. In both the appraisal of literature and the selection of reading for children, educators and librarians must strike a balance between permanent and changing values. (A bibliography of relevant children's books is included.) (RS)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED120813

US DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY

Patricia J. Cianciolo

TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER

ICONOCLASTIC LITERATURE FOR YOUNG PEOPLE HAS "ARRIVED"[1]

by

Patricia J. Cianciolo

One cannot be alive at a given time and go unmarked by the events of the day. This is true especially in history, at which there occurs a shift in sensibility, be it our impression of what is pleasurable or painful, what is kindness or unkindness, or a time in which our notions of the potential or even the very essence of human capacities are redefined. People who come to maturity at any one time or period are bound to be affected by the events of that era. It would be a very imperceptive person who would fail to see how, for example, the most recent wars (World War II, the Korean Conflict and the Vietnamese Struggle) or even the present unrest in the East changed people's life styles, oftentimes to become startlingly and unfathomably different. It is quite apparent, too, to most observers that dramatic changes in life styles and in social values came with recent advancements in technology, the uses we have made of antibiotics, computerization and the transister. The prospect of using solar and atomic energy to squelch the energy crisis or the notion of using the moon or outer planetary space to alleviate the ecological problems on earth also suggests changes in life styles and social values.

It takes little imaginative talent to see why so many people who experienced the recent wars (from World War II to the Vietnamese Struggle) or the continual threat of war even today were led to be concerned with the individual self rather than the welfare of the group or a society, why they think in terms of "nowness" rather than the future, that is why the existentialist philosophy of life has come to be the accepted and credible stance of such a large portion of people today. In the last three and a half decades in history, ancient certainties toppled day after day; long accepted standards no longer made sense.

Dr. Cianciolo is a professor of Children's Literature at Michigan State University, East Lansing, Michigan.

CS202473

Innumerable people rejected many aspects of the Judaic-Christian ethics, for they felt there was no basis for believing that there was an Ultimate Being as the source from which the Commandments were issued in the first place. Thus the disposition by some that one man's religion is another man's superstition and thus the growing doubt that there exists another life after death. Instead, one could resort to the transcendental belief that one could go for enlightenment outside the tradition of an organized religion and the source might well be by way of diet, drugs or exercise. The events in this era in history caused people to reiterate the fact that the human potential knows no bounds, that we still have much to learn about human nature, that we have only to provide even minimally more in amount of relase without reserve to realize that modes of expressing human feelings vary more widely than we ever dreamed they could.

THE RELATIONSHIP OF LITERATURE TO THE REAL WORLD

According to M.H. Abrams in The Mirror and the Lamp,[1] it is possible to describe the relationship of the literary work to the world or the universe in which the work was conceived or is being read. One can use what Abrams has labeled the "mimetic approach" to the study of literature and conclude that if life were made different by history, it follows that art -- be it painting, music, dance or literature -- would be different, too.

Few people will deny that all art forms indeed do not stay the same. Also, I think, it is quite safe to say that in the 1950's, 1960's and 1970's the changes in various art forms did actually evolve quite logically. Let us take a look at some of the changes in literature, especially in fiction for children, that occurred during these years. Notice, if you will, how they actually reflect the philosophies and life styles of people as they responded to history.

The traditional set of certainties about fiction were rejected by many authors and critics during these years. In their place a new set of certainties

were established. This new set of certainties may have long or short tenure. Nonetheless they are the guidelines used by many writers and critics today. What are these guidelines? In essence they seem to be: no predetermined or established patterns or standards in fiction pertaining to aspects of content, style, characterization, setting, theme are to govern the writer and thus the literary critic. The result is that there was created in the literature for adults (and a decade or so later for children and youth) new forms of fiction, three of which I will discuss below. All of these forms of fiction, in some way constitute a head-on confrontation with the traditional notions (standards!) about the components, content and structure of fiction, especially the novel. All are quite prevalent in the contemporary publishing scene -- in adult as well as children's literature.

EXISTENTIALIST FICTION: At least two stories by John Donovan, namely Remove Protective Coating A Little At A Time and Good Old James,[2] exemplify many characteristics of the existentialist or activist novel. Three other examples of this form of fiction are found in Z for Zacharia a science fiction novel by Robert C. O'Brien,[3] Ben and Annie a modern realistic novelette by Joan Tate[4] and Na-Ni a picture book by Alexis Deveaux.[5] In these literary selections one will notice many of the same characteristics, all of which typify the existentialist novel. In this form of fiction, and in these stories, the author simply presents "X" number of days in the life of the protagonist. The reader may be told a little bit about the past experiences of the protagonist, but only that which is necessary to serve as a frame of reference and for appreciating the significance of his or her responses to the problem or challenge that concerns the individual self in his or his "now" existentialist world, a problem that must be faced at the moment and maybe only for that moment. Thus, the characters seldom move from a carefully specified beginning, through a

climatic situation to a final outcome or unraveling of the main complication as they do in the traditional fictional form. Seldom is there a conclusive moment of stoppage. Occasionally the author does permit the character to achieve a modest and tentative plan for completing his search for a worthwhile and fulfilling life. Most often, however, the reader of the existentialist novel is fully aware that the resolve achieved by the protagonist is a partial one, or at best only a temporary one. And many times the means used by the protagonist to achieve this resolve are contradictory to the traditional Judiac-Christian ethics.

Experience has shown that when children read these stories (or have them read aloud) even partial closure or the promise of resolve to a problem seems to satisfy them. But when faced with a story which is totally open ended they will oftentimes offer their own endings. Most often children will offer an ending that reflects not only final denouement but a happy one at that. Are they reflecting perhaps the attitude of hope and positive thinking thought to be typical of childhood? Does this suggest also that they want and probably need the security which is offered by closure? One might ask if their need for endings -- partial or final but not necessarily happy endings merely suggest a conditioning? Keep in mind that in the past most stories addressed to children have been indeed conclusive, most end happily. It has been only in very recent years that this existentialist fiction has managed to find its way into the mainstream of children's literature. Also, the number of titles that are existentialistic in form or style or theme are really quite limited when compared to those in the more traditional vein.

Furthermore, it is not uncommon for the young readers to react in terms of their own ideas of "right" and "wrong" to the means that the characters used to solve their problems in order to gain happiness. Nonetheless this kind of literature does serve to alert the young readers to the fact that everyone does not subscribe to the same set of ethics or moral code that they do. So we can

see that this kind of literature does help children to become acquainted with some very significant realities of contemporary life (and no doubt, to life styles they will be exposed to in the not too distant future). They see in the existentialist form of fiction that many facets of life offer one a constant struggle between basic human values and changing human values. Because the existentialist fiction does emphasize the tendency to support concern for the individual self rather than the welfare of the group, the reader is made well aware of the fact that in one's attempt to satisfy and fulfill the needs of the self, one will confront and be confronted with many value judgments. This is a valuable concept to grasp if one is to live effectively and successfully in the world now and especially in the future. In fact, Herbert J. Mueller, in "Education in the Future"[6] emphasized the thesis that the most important contribution the humanities (of which literature is a part) could make to education for the future is a basic study of human values and value judgments held by people past and present. Two literary pieces that dramatize effectively and artistically ones struggle with values are O'Brien's Z for Zacharia[7] and Donovan's Remove Protective Coating a Little at a Time.[8] The first title is a gripping, thought provoking piece of science fiction; the second title is a convincing, heart rendering modern realistic fiction commenting on the need to have respect for ones self and others and to be honest with oneself and others. Both stories are well written survival stories emphasizing the existence of human strengths and weaknesses.

As for aspects of style, the writer of existentialist fiction employs an informal English, allowing his characters to mix the vernacular and the vulgate, his own dialect in his conversations and thoughts. June Jordan used a black dialect throughout His Own Where[9] and it proved an effective device to make her characters more believable and their moment-to-moment experiences more real. Alexis Deveaux also had the characters in Na-Ni[10] speak in a dialect

and jargon strongly suggestive of a contemporary black community. Another author that I think exemplifies so well the writing style of the existentialist is John Donovan. This is especially so in Good Old James and Remove Protective Coating A Little At A Time.[11] In both of these books the writing style employed is unpretentious and forthright. Occasionally the characters use vernacular and I think it is quite appropriate and effective when used in this type of literature. We realize more fully how contemporary and unconventional in the tradition of literature for children the stories are in and of themselves but also how contemporary the book characters are, how contemporary their experiences and their attitudes about life are. His simple, direct writing style serves to dramatize more intensely and successfully the starkness of the realism present in these stories.

Another author that employs an informal style of writing is Joan Tate in her novelette entitled Ben and Annie.[12] The writing in this story is in the present tense. This fact, together with the understated informality of the writing the author used to tell this truly believable compilation of incidents experienced by a very healthy eleven year old boy and a wheel-chair bound girl of the same age helps the young readers to get quickly and thoroughly involved with the characters. It is an open-ended existentialistic story that will stir the emotions and imaginations of even the most reluctant readers of fictional writing and the simple but tension-filled writing style demand intense involvement. It is a story children will want to reread and will think about long after its covers are closed.

IMPRESSIONIST NOVELS: The impressionist novel enables the reader to see things through the eyes of one of the characters. The interpretation or explanation of the action is that of one of the characters; it is a onesided impression and is restricted to the viewpoint or value orientation and disposition of the one person rather than from the author's omniscient viewpoint.

The main result from this form of writing is that the reader becomes more emotionally involved with the moral and emotional life of the book character. Because of this involvement he may well respond to a situation in the context of the same set of values as does the protagonist. And even though it is a vicarious experience, the reader is introduced to the idea that one can view life in varied, ever-expanding and more cosmopolitan ways. Just as each impressionist painter depicts his reality as he saw it one brief but fleeting moment in time and place. He soon realizes because of exposure to these varying values and varying value judgments that in many respects and to a significant extent each individual can bear the right, capacity and responsibility to determine his own destiny. Contemporary impressionist fiction oftentimes but certainly not always demonstrates that each individual is largely responsible for himself in deciding what is good, desirable and worthwhile, that each individual is the maker of values and each person's actions represent, in effect, that person's values.

Among the many impressionist novels presently available A Hero Ain't Nothin' But a Sandwich by Alice Childress[13] is probably one of the most unique examples of this form of fiction. Each chapter constitutes a different book character's glimpse and interpretations of the facts and circumstances pertaining to the young protagonist who is well involved in the drug scene and trying desperately to hold on to whatever security and love his matriarchial family can provide. This book demonstrates to the young reader that each person may respond to and interpret a single incident or a series of incidents entirely different than another person does.

The forerunner of the impressionist novel for children was probably the Newbery Award book It's Like This, Cat by Emily Neville.[14] And since then some of the finest achievements in modern children's literature are found in the impressionist form of fiction. Students of literature for children will

recognize such noteworthy literary offerings as The Real Me by Betty Miles,[15] The Bears' House by Marilyn Sachs,[16] Dust of the Earth by Vera and Bill Cleaver,[17] I'll Get There. It Better Be Worth The Trip by John Donovan[18], Edgar Allen by John Neufeld[19] and Philip Hall Likes Me. I Reckon Maybe by Bette Greene.[20] These are but a few examples of impressionistic novels in the modern realistic fiction genre that are currently available to children. As recently as fifteen years ago one could seldom find a first person fiction for children, certainly not one that was impressionistic in perspective. Currently, this is not at all the case. Of all the new forms of fiction, the impressionistic literature is presently well established in the mainstream of literary offerings for children.

Many of the historical fiction novels for children are now being written as impressionistic statements. Here again, this permits the young readers to become more deeply and personally involved in the action. Thus, they will probably have a better understanding of and appreciation for the impact that an aspect of history has had on people in the past as well as in the present. Some insightful and compelling and very human impressionist novels of the historical fiction novels are exemplified by the 1973 Newbery Honor book entitled The Upstairs Room by Johanna Reiss,[21] by the stories by Hans Peter Richter, especially the one entitled Friedrich;[22] and the macabre and gripping saga entitled Transport 7-41-R by T. Degens,[23] as well as the very moving statement about a father and son's relationship depicted in The Day No Pigs Would Die by Robert Newton Peck.[24] Each of these stories are based upon actual experiences had by the authors, yet they are not written as autobiographies but written instead as historical fiction from the impressionist's perspective.

ANTI-REALIST NOVEL OR SURREALIST NOVEL: The anti-realist novel or surrealist novel causes one to feel that he has experienced a dream -- be it a pleasant dream or a nightmare. It is a novel of illogicality and/or absurdity. This form of fiction may be viewed as the fictional counterpart of abstract or surrealist painting and all modern movements that tend to manipulate or even totally eliminate the expected, traditional everyday forms be they in painting, architecture, music, literature, politics or family life.

Surrealistic literature constitutes a small portion of the mainstream of literature for children just as it does in the mainstream of literature for adults. Nonetheless it has "arrived" and is definitely a form of fiction one finds among the contemporary literature for children. The most perfect examples of surrealism for children are in the picture book entitled Amanda, Dreaming by Barbara Wersba[25], the zany novels by Ellen Raskin entitled The Tatooed Potato and Other Clues, Figs and Phantoms and The Mysterious Disappearance of Leon (I Mean Noel)[26] also in the picture books by Eugene Ionesco, namely Story Number 4[27] (any of his unentitled storybooks fit this form of fiction) and Michael Foreman's War and Peas.[28] It might be noted at this point that Amanda, Dreaming, Ionesco's unentitled storybooks and War and Peas are surrealistic in text as well as in illustrations; thus the reader is offered a more intense flight into a dream world and exposed more completely to a sophisticated statement that urges him to reject some traditional standards and values and life styles. Many of the surrealistic stories, especially those by Ellen Raskin, constitute a marvelously ingenious play on and a play with words. All of them, even though they seem to be totally incoherent or at best slapstick or ridiculous situations, do result in a persuasive statement emphasizing that human frailties function, destructive and dehumanizing situations exist in today's world and we better adjust these wrongs - soon. Despite the sometimes humorous approach, the message of a surrealistic fiction is usually quite serious.

All six of these examples of surrealist fiction succeed in presenting the dream-life of our civilization. Through them we get a glimpse at the nightmares and wishes, the pleasant and the ugly visions of our age or our subconscious self. The madness or the zanyness of surrealistic literature reflect the current unrest that is caused by different and contradictory values and/or the unreconciled beliefs and attitudes which contemporary society is struggling with. No matter how zany these literary pieces may appear they are in reality social criticism. They are commentaries on the realities and ugliness of the human condition. It is not unusual for the writer of surrealist fiction to use vulgarities or the grotesquely heightened and distorted picture of the world (maybe, a world gone mad) as "shock therapy" hoping that this will challenge his reader to make sense out of what appears as a senseless action. He hopes this technique will cause his reader to be more aware of the problems of the modern world and then be led to consciously and deliberately do something about the problems.

THE CHALLENGES OFFERED BY THE NEW FICTION

Children are reading these new forms of fiction with pleasure and enthusiasm and not too infrequently with thoughtfulness. They enjoy the more traditional fictional writing, too, but so do they enjoy the fiction in the existentialist, impressionist and surrealist forms. It goes without saying, perhaps that one develops the habit of reading if he has had many pleasurable literary experiences. But one might use literature to accomplish another important educational objective. At best, literature written in the traditional form or the iconoclastic forms can offer the reader a semblance of life (as opposed to a resemblance or actual experience with life). It is through this exposure to a semplance of life by way of literature and especially by way of the new forms of fiction that children can see the need for and actually gain

some experiences (vicarious experiences as they are) which will help them to function as flexible, adaptable and resourceful individuals. To become individuals who can and will think for themselves instead of following others as mindlessly and determindly as sheep. Because it is so often open ended and because it oftentimes forces children to come to grips with their own set of values, iconoclastic fiction helps the readers to realize that their world is fast-changing. It often helps them recognize the fact that if one is to funct successfully and gain some sense of pleasure and happiness in daily living one must develop his or her power of choice. This literature suggests that on many occasions one not only has to set ones goals but has to establish a life style that suits his or her own goals and personality even though these goals of a life style happen to be somewhat unconventional.

Only with this attitude toward flexibility and power of flexibility can one function among "the people of the future" that Toffler described in Future Shock.[29] Flexibility will be the main quality and skill needed in order to adjust to the rapid pace of life and the short order or instant cultu which he insists will prevail in the not too distant future. With this flexibility one will be able to cope with the challenges inherent in a fast-changing world, he will regard transcience and novelty as normal. Transcience, impermanance and varying values are plainly the order of the day in the future, but even in today's world to some extent for that matter. We see that this flexibility and transcience in the forms of contemporary fiction is no exception. To quite some extent we can see in the contemporary fiction for children described above that many of the traditions governing such aspects as style, content, theme and even the very structure of the novel have been rejected or at least altered. We can see also that in the process of flaunting these changes and alterations new forms of fiction have been created. I do believe that these changes constitute growth in the field of literature for children.

It goes without saying, too, that not everyone will agree but then ~~~each his own~~.

It would be folly to think that there is no permanence residing in the contemporary literary offerings. Indeed permanence does remain -- be it in literature or life, for permanence is part of the natural law (as a matter of fact even the uniform face of mortality is permanent.) Suffice it to say that by exposing children to well written literature (the new forms of fiction as well as to the traditional fiction) we are at least alerting them to the fact that there are persistent and changing values and there are absolute and temporal goods which one must consider when reacting to and coping with the changes that are taking place and will continue to take place at an unprecedented pace. Records show that the human being is an extraordinarily adaptable creature. We know, too, that there are many means by which one can be conditioned and manipulated so that one can live with these changes. Perhaps by exposing young people to the new forms of fiction, with all the variants, unpredictable and incomclusive qualities that are inherent in them, we will give them some of the skills and the power they need to develop their rational powers. Thus they will be less likely to succumb to the forces of society that condition them and manipulate them. Instead they will be prepared to cope with the changes and reconstruct life affairs them in a natural, rational, and human way.

Now that these three new forms of fiction are well established in the mainstream of literary offerings for young people and adults, the book selectors, educators or librarians, will have to read even more and the standards for evaluating the worth of the literature he reads will have to be adjusted to accommodate the characteristics inherent in these or other new forms of fiction as well as those in the more traditional forms (for certainly other new forms of fiction will be forthcoming.) Also, educators and librarians will have to

learn more about using the new literature to help the young readers to realize that if one is to attain "the good life" now and in the future s/he will have to view life as a perpetual balancing act. That is, in true life style and in the appraisal of literature one will have to attain some sort of balance between the old and the new values, between the permanent and changing values and the absolute and the temporal goods.

CITATIONS

1. M.H. Abrams -- The Mirror and the Lamp

2. John Donovan -- Remove Protective Coating a Little At a Time and Good Old James

3. Robert C. O'Brien -- Z for Zachariah

4. Joan Tate -- Ben and Annie

5. Alexis Deveaux -- Na-Ni

6. Herbert J. Mueller -- "Education for the Future," American Scholar

7. Robert C. O'Brien -- Z for Zachariah

8. John Donovan -- Remove Protective Coating A Little At A Time

9. Susie Jordan -- His Own Where

10. Alexis Deveaux -- Na-Ni

11. John Donovan -- Good Old James and Remove Protective Coating A Little At A Time

12. Joan Tate -- Ben and Annie

13. Alice Childress -- A Hero Ain't Nothin' But a Sandwich

14. Emily Neville -- It's Like This, Cat

15. Betty Miles -- The Real Me

16. Marilyn Sachs -- The Bears' House

17. Vera and Bill Cleaver -- Dust of the Earth

18. John Donovan -- I'll Get There. It Better Be Worth The Trip

19. John Neufeld -- Edgar Allen

20. Bette Greene -- Philip Hall Likes Me. I Reckon Maybe

21. Johanna Reiss -- The Upstairs Room

22. Hans Peter Richter -- Friedrich

23. T. Degens -- Transport 7-41-R

BIBLIOGRAPHY

Abrams, M.H. (1953), The Mirror and the Lamp, New York: Oxford University Press

Childress, Alice (1973), A Hero Ain't Nothin' But a Sandwich, New York: Coward McCann

Cleaver, Vera and Bill (1975), Dust of the Earth, Philadelphia: J.B. Lippincott

Degens, T. (1974), Transport 7-41-R, New York: The Viking Press

Deveaux, Alexis (1973), Na-Ni, New York: Harper & Row

Donovan, John (1972), Good Old James, Illustrated by James Stevenson, New York: Harper & Row

Donovan, John (1969), I'll Get There. It Better Be Worth The Trip, New York: Harper & Row

Donovan, John (1973), Remove Protective Coating A Little At A Time, New York: Harper and Row

Foreman, Michael (1974), War and Peas, New York: Thomas Y. Crowell

Glasser, William (1969), Schools Without Failure, New York: Harper & Row

Greene, Bette (1974), Philip Hall Likes Me. I Reckon Maybe, New York: The Dial Press

Guerard, Albert J. (editor) (Spring, 1963), "Perspectives on the Novel," Daedalus, Cambridge, Mass.: Harvard University Press

Ionesco, Eugene (1975), Story Number 4, Illustrated by Jean-Michel Nicollet, New York: Harlin Quist

Jordan, June (1971), His Own Where, New York: Thomas Y. Crowell

McGuire, Richard L. (1973), Passionate Attention; An Introduction to Literary Study, New York: W.W. Norton & Company

Miles, Betty (1974), The Real Me, New York: Alfred A. Knopf

Mueller, Herbert J. (Summer, 1972), "Education for the Future," American Scholar, (Vol. 41, No. 3), Bloomington, Indiana: Phi Delta Kappa Society

Mueller, Herbert J. (1967), The Uses of English, New York: Holt, Rinehart and Winston

Neufeld, John (1968), Edgar Allen, New York: S.C. Phillips

Neville, Emily (1963), It's Like This, Cat, New York: Harper & Row

CITATIONS (Cont.)

24. Robert Newton Peck -- The Day No Pigs Would Die

25. Barbara Wersba -- Amanda, Dreaming

26. Ellen Raskin -- The Tatooed Potato and Other Clues, Figs and Phantoms, The Mysterious Disappearance of Leon (I Mean Noel)

27. Eugene Ionesco -- Story Number 4

28. Michael Foreman -- War and Peas

29. Alvin Toffler -- Future Shock

BIBLIOGRAPHY (Cont.)

O'Brien, Robert C. (1974), Z for Zachariah, New York: Atheneum Publishers

Peck, Robert Newton (1973), The Day No Pigs Would Die, New York: Random House

Raskin, Ellen (1974), Figs and Phantoms, New York: E.P. Dutton

Raskin, Ellen (1972), The Mysterious Disappearance of Leon (I Mean Noel), New York: E.P. Dutton

Raskin, Ellen (1975), The Tattoed Potato and Other Clues, New York: E.P. Dutton

Raths, Louis E. (March, 1974), "Value-Outcomes of the Curious Mind: A Symposium," Childhood Education (Vol. 51:247)

Reiss, Johanna (1972), The Upstairs Room, New York: Thomas Y. Crowell

Richter, Hans Peter (1970), Friedrich, New York: Holt, Rinehart & Winston

Sachs, Marilyn (1971), The Bears' House, New York: Doubleday

Tate, Joan (1974), Ben and Annie, New York: Doubleday

Toeffler, Alvin (1970), Future Shock, Random House

Wersba, Barbara (1973), Amanda, Dreaming, Illustrated by Mercer Mayer, New York: Atheneum

ICONOCLASTIC FICTION FOR CHILDREN HAS "ARRIVED"!
A CHALLENGE FOR TODAY'S TEACHERS
by
Dr. Patricia J. Cianciolo

CHILDREN'S LITERATURE SELECTIONS

A. Existentialistic or Activist Fiction

Anonymous. Go Ask Alice. New York: Prentice Hall, 1971

Deveaux, Alexis. Na-ni. Illustrated by Alexis Deveaux. New York: Harper and Row, 1973

Donovan, John. Good Old James. Illustrated by James Stevenson. New York: Harper and Row, 1975

_____. Remove Protective Coating a Little At a Time. New York: Harper and Row, 1973

Dunn, Lois Mary. The Man in the Box. New York: McGraw Hill, 1968

Guy, Rosa. The Friends. New York: Holt Rinehart and Winston, 1973

Holman, Felice. Slake's Limbo. New York: Charles Scribner's, 1974

Jordan, June. His Own Where. New York: Thomas Y. Crowell, 1971

Mathis, Sharon Bell. The Hundred Penny Box. Illustrated by Leo and Diane Dillon. New York: Viking Press, 1975

Mohr, Nicholassa. Nilda. New York: Harper and Row, 1973

O'Brien, Robert. Z for Zachariah. New York: Atheneum Publishers, 1974

Smith, Doris B. Tough Chauncey. New York: Wm. Morrow, 1974

B. Impressionistic Fiction

Blume, Judy. Are You There God? It's Me Margaret. Scarsdale: Bradbury Press, 1971

Childress, Alice. A Hero Ain't Nothin' But a Sandwich. New York: Coward McCann, 1973

Cleaver, Vera and Bill. Dust of the Earth. Philadelphia: J.B. Lippincott, 1975

_____. The Whys and Wherefores of Littabelle Lee. New York: Atheneum Publishers, 1973

Crawford, Charles P. Bad Fall. Harper and Row, 1972

Impressionistic Fiction (cont.)

Degens, T. Transport 7-21-R. New York: The Viking Press, 1974

Donovan, John. I'll Get There. It Better Be Worth the Trip. New York: Harper and Row, 1969

Greene, Bette. Philip Hall Likes Me. I Reckon Maybe. New York: The Dial Press, 1974

Miles, Betty. The Real Me. New York: Alfred A. Knopf, 1974

Neufeld, John. Edgar Allen. New York: S.G. Phillips, 1968

Peck, Robert Newton. The Day No Pigs Would Die. New York: Random House, 1973

Reiss, Johanna. The Upstairs Room. New York: Thomas Y. Crowell, 1972

Richter, Hans Peter. Frederich. New York: Holt Rinehart and Winston, 1970

Sachs, Marilyn. The Bears' House. New York: Doubleday, 1971

Smith, Doris B. A Taste of Blackberries. New York: Thomas Y. Crowell, 1973

C. Surrealistic or Anti-Realistic Fiction

Foreman, Michael. War and Peas. New York: Thomas Y. Crowell, 1974

Ionesco, Eugene. Story Number 1. Illustrated by Etienne Delessert. New York: Harlin Quist, 1970

_____. Story Number 4. Illustrated by Jean-Michel Nicollet. New York: Harlin Quist, 1975

Raskin, Ellen. Figs and Phantoms. New York: E.P. Dutton, 1974

_____. The Mysterious Disappearance of Leon (I Mean Noel). New York: E.P. Dutton, 1972

_____. The Tattooed Potato And Other Clues. New York: E.P. Dutton, 1975

Rephins, Martin and Hans Stempie. Andromeda SRI. Illustrated by Heinz Edilman. New York: Harlin Quist, 1971

Wersba, Barbara. Amanda Dreaming. Illustrated by Mercer Mayer. New York: Atheneum Publishers, 1973

PROFESSIONAL REFERENCES

Daedalus, vol. 92, Spring, 1963

Glaser, William. Schools Without Failure. New York: Harper & Row, 1969

McGuire, Richard L. Passionate Attention; An Introduction To Literary Study. New York: W.W. Norton & Co., 1973

Mueller, Herbert J. The Uses of English. New York: Holt, Rinehart and Winston, 1967

Raths, Louis E. "Value-Outcomes of the Curious Mind: A Symposium," Childhood Education. 51:247 (March, 1975)

Shrodes, Caroline, Harry Finestone and Michael Shugrue. The Conscious Reader. New York: Macmillan, 1974